

# Analysis of Sam HUI's Cantonese popular songs

(Learning and teaching material for teachers' reference)

## Song: 《印象》

### Structure

- Introduction - A1 - A2 - B - A3 - Interlude - B - A3 - Coda
- A1, A2, A3 and B are made up of two phrases, each phrase is made up of four bars

Introduction		Bars 1–4
Verse	A1	From (誰令我當晚舉止失常) to (誰令我突然充滿幻想) (bars 4–12)
	A2	From (誰令我音韻腦際飄揚) to (誰令我仿似初戀再嘗) (bars 12–20)
Refrain	B	From (我心中蘊藏) to (動聽樂章) (bars 20–28)
Verse	A3	From (誰令我朝晚苦苦思量) to (留下了這個深刻印象) (bars 28–36)
Interlude		Bars 36–44
Verse	B	From (我心中蘊藏) to (動聽樂章) (bars 44–53)
Refrain	A3	From (誰令我朝晚苦苦思量) to (留下了這個深刻印象) (bars 53–61)
Verse	Repeat last phrase from (留下了這個深刻印象), followed by three bars instrumental Coda (bars 61–66)	

### Rhythm and Tempo

- Metre:  $\frac{4}{4}$
- The tempo is rather slow throughout, with a gradually slow ending.
- The rhythmic pattern of three quavers starting from a weak beat dominates the entire song.

4



誰令我當晚舉止失常，難自禁望君你能見諒，

20



我 3 心中蘊藏，愛意千百丈，怎許相依戀，永遠心

24



相向，結伴上天際，似燕子飛翔，雙雙去編寫動聽樂章。

- Syncopated rhythmic patterns are frequently used.

4  
誰令我當晚舉止失常，難自禁望君你能見諒，

45  
蘊藏，愛意千百丈，怎許相依戀，永遠心相向，結伴上

- In refrain, interlude and coda, drum set features backbeats and emphasises the second and fourth beat of the simple quadruple time.

### Melody

- Range: B - E (Diminished 11th)
- Melody is frequently written in stepwise motion. Leap occurs in the third phrase, and it reaches the highest note of the song:

16  
六度  
為我拔開憂傷，

- Connecting the verse and refrain is an octave leap which enhances contrast.

18  
八度  
誰令我仿似初戀再嘗。我心中

- In refrain there is a downward sequence which gradually reaches the lowest note of the song.

20  
我 3 心中蘊藏，愛意千百丈，怎許相依戀，永遠心相向，

### Harmony

- The song is written in C# minor, then modulated to D minor.
- The song has rich harmony, with a borrowed triad from C major in bar 25. This adds colourful effect to the harmony.

24  
C#m Am/C Am E F#m D# G#  
相向，結伴上天際，似燕子飛翔，雙雙去編寫動聽樂章。  
E:vi C#:i iv<sup>o</sup> iv I ii iv V/V V

- After the first refrain, the interlude followed is set immediately in D minor.

### Use of Instruments

- Beside typical pop song band instruments like guitar, bass, guitar and drum set, there are also strings instruments and oboe, with the strings having extensive accompaniment over the song, being one of the most important supporting instruments.
- The oboe makes occasional appearance in countermelodies of the song, making it also an important instrument.

20

我 心 中 蘊 藏, 愛 意 千 百 丈, 怎 許 相 依 戀, 永 遠 心 相 向, 結 伴 上

小提琴

25

天 際, 似 燕 子 飛 翔, 雙 雙 去 編 寫 動 聽 樂 章。 誰 令 我

小提琴 雙簧管

- The beginning Section A1 is only accompanied by light guitar chords, only in Section A2 strings and bass guitar are added. The drum set only enters in refrain, making the music getting a sense of progression by adding layer of instruments.

### Lyrics and Music

- There are four bars in each phrase, and each phrase contains one to two lines of lyrics, every line of lyrics is two- or four-bar long.
- The song is syllabic, with exception of (幻) in (充滿幻想) of Section A1, (再) in (初戀再嘗) of Section A2, (去) in (分不清去向) and (印) in (深刻印象) of Section A3.
- The song is in rhyme with "oeng"; in verses all the phrases are in rhyme and in refrain alternate phrases are in rhyme. All rhymed words are unique and not repeated except the word(向)is being used twice.

A1: 常 (soeng4), 諒 (soeng6), 張 (zoeng1), 上 (soeng6), 想 (soeng2)

A2: 揚 (joeng4), 釀 (joeng6), 傷 (soeng1), 暢 (coeng3), 嘗 (soeng4)

B: 丈 (zoeng6), 向 (hoeng3), 翔 (coeng4), 章 (zoeng1)

A3: 量 (loeng4), 亮 (loeng6), 想 (soeng2), 向 (hoeng3), 象 (zoeng6)

### Song Characteristics

- This is a melancholic song of longing. With the entire song set in minor, the key fits well into the atmosphere.

- Although it is said to be (舉止失常) at the beginning, the song maintains its posture and elegance. The refrain is a hopeful yearning.
- The climax of the piece is situated in the refrain (bars 44–53).
- Rhythm: In the beginning of the refrain there is a first-time use of triplet which disturbs the regular rhythmic pattern and creates a surprise.
- Pitch: Connecting the verse and the refrain is an octave leap which creates contrast. The atmosphere turns heated as well in refrain, followed by an extended sequence reaching the lowest note (bar 26 and 50) to end the refrain.
- Instruments: The refrain uses extensively accompanying instruments and countermelody in making it rich in texture and colour.
- Harmony: There is a rich harmony with the use of borrowed chord in bar 25.

## Song: 《最佳拍檔》

### Structure

- Introduction - A1- A2- B- A3- Interlude - B- A4- Coda
- A1, A2, A3, A4 and B are made up of two phrases, each phrase is made up of four bars.

Introduction		Bars 1–8
Verse	A1	From (你名叫叮噹) to (個款似 James Bond, 最佳拍檔) (bars 9–16)
	A2	From (咖啡你沖水) to (你幫我清倉, 最佳拍檔) (bars 17–24)
Refrain	B	From (有乜野衝撞) to (點樣辛苦都有相干) (bars 24–32)
Verse	A3	From (你畲我身邊) to (你不會驚慌, 最佳拍檔) (bars 33–40)
Interlude		Bars 40–51
Refrain	B	From (有乜野衝撞) to (點樣辛苦都有相干) (bars 51–59)
Verse	A4	From (你畲我身邊) to (你可以心安, 最佳拍檔) (bars 60–67)
Coda		Repeat last phrase twice, followed by a 1-bar instrumental Coda. (bars 67–71)

### Rhythm and Tempo

- Metre:  $\frac{4}{4}$
- The tempo is quick with a strong rhythmic sense.
- There are lots of syncopated rhythms, for example in Section A1 of main melody, the strong beat is usually rest.

你名叫叮噹, 個樣似蜜糖, 平易近人 清新開朗,

- The first bar of first phrase of Section A1 contains the most important rhythmic motive of the music, it contains a rested strong beat and the signature dotted rhythm.



- Melody in Section B has the dotted rhythm placed on the first beat, making stark contrast with the verse.



- Section A3 is different from other A sections in a way that phrases begin in strong beat and to emphasise the words "you" (你) and "me" (我). It also closely resembles the dotted rhythm of the refrain.

### Melody

- Range: D - F# (major 10<sup>th</sup>)
- Melody is frequently written in stepwise motion with occasional leaps in thirds and fourths.



- The melody is generally downward-moving in the refrain.

### Harmony

- The song is written in D major.
- The song uses altered chords to add colour to harmony, for example:



- There is a temporary modulation to B minor in the first phrase of refrain, but it modulates quickly back to D major in the second phrase.

### Use of Instruments

- Beside using typical pop song band like guitar, bass guitar and drum set, the song has also used trumpet, saxophone and synthesizer. Finger snaps and synth voice are also widely used.

- The introduction begins with bass guitar, quickly followed by an ensemble of trumpet in making a relaxed and light hearted atmosphere.
- The dynamics of the instruments get increasingly intensified in refrain.
- In the refrain the drum set plays backbeat with a very rapid bass guitar melody:



- The main melody of interlude is whistled.

### Lyrics and Music

- There are four bars in each phrase, and each phrase contains two lines of lyrics, every line of lyrics is two-bar long.
- The first line of lyric is usually five-word long with the second varies from four-word to eight-word long.
- The song is mostly syllabic except:

Section A : (佳) in (最佳拍檔);

Section A3: (膽) in (膽都壯);

and Section B: (相) in (冇相干)

- The lyrics are mostly in spoken Cantonese, like "iron the clothes" (將啲衫燙), "surely" (梗會), "what" (乜野) and "we" (我哋). Some are colloquial, like "exhaust the pocket money" (清倉, literally "sold-out") and "that's okay" (冇相干).
- The song is in rhyme with "o" with the ending "n" or "ng".
- Every line is in rhyme with the 檔 as in the song name 《最佳拍檔》. In Section A1, there appears "Kong" and "Bond" which is also in rhyme with the Cantonese lyrics.

A1: 嚙 (dong1), 糖 (tong4), 朗 (long5)

A2: 糖 (tong4), 燙 (tong3), 倉 (cong1)

B: 撞 (zong6), 妨 (fong4), 講 (gong2), 忙 (mong4), 干 (gon1)

A3: 徨 (wong4), 壯 (zong3), 當 (dong1), 慌 (fong1) and 檔 (dong3)

A4: 徨 (wong4), 壯 (zong3), 當 (dong1), 安 (on1) and 檔 (dong3)

### Song Characteristics

- The song is light hearted and local but never vulgar.
- In the second phrase of the verse there appears the F# which is the highest note of the song. However the instrumentation is not correspondingly building up a climax.
- The refrain melody is mainly going downward and ending with a diminuendo, making it a sharp contrast with the constant build-up of the verse.

- In the refrain the typical dotted rhythm is placed on the strong beat, contrasting with the verse.
- The instruments are getting more intense in dynamic in refrain. Also the bass guitar's countermelody is also getting more active, making a variety in rhythm and richer texture.

## Song: 《最緊要好玩》

### Structure

- Introduction–A1–A2–B1–C–A3–Interlude–A1–B2–C–A4–Coda
- A1, A2, A3, B1, B2 and C are made up of two phrases, each phrase is made up of four bars.

Introduction		Bars 1–12
Verse	A1	From (人其實天生奔放貪玩) to (追趕太陽似子彈) (bars 12–19)
	A2	From (乘坐穿梭機打個空翻) to (追蹤愛神眼不眨) (bars 20–27)
Refrain	B1	From (我想攀登火山) to (最緊要好玩) (bars 28–36)
	C	From (我願抬着午夜明月) to (這魅力先生) (bars 37–45)
Verse	A3	From (乘坐穿梭機打個空翻) to (不准太陽早交更) (bars 47–54)
Interlude		Bars 54–62
Verse	A1	From (人其實天生奔放貪玩) to (追趕太陽似子彈) (bars 62–69)
Refrain	B2	From (我想踩三輪車) to (最緊要好玩) (bars 70–78)
	C	From (我願抬着午夜明月) to (這魅力先生) (bars 79–87)
Verse	A4	From (其實我天生奔放貪玩) to (只需我仍覺好玩) (bars 89–96)
Coda		Repeat last phrase once (bars 97–100)

### Rhythm and Tempo

- Metre:  $\frac{4}{4}$
- The tempo is quick and uniform throughout with a strong rhythmic sense.
- The introduction rhythm uses syncopation frequently with the bass drum playing backbeat, accented on the second and fourth beat. This creates a sense of relatively complex rhythm.

- The first phrase of Section A is made up of equally divided quavers.

12

人其實天生奔放貪玩，原沒有拘束只有笑顏，

- The second phrase of Section A uses syncopation extensively, establishing sharp contrast with the first phrase. Also the two lines of lyrics of the second phrase begins with a similar rhythm.

16

悲觀我唔慣，追趕太陽似子彈。

- Section B uses notes with longer note values and also syncopation.

28

我想攀登火山，執塊石頭用嚟煎蛋，

- The rhythm of Section C is made up of regular and continuous quavers, intensifying the rhythm and creates a pressed build-up.
- Although Section A, B and C all uses quavers and syncopation, but with a mix of different patterns, there establishes contrasts between the sections.

### Melody

- Range: G♭ – G♭ (Perfect Octave)
- Melodies in Section A are shorter in length with longer rests after each line of lyrics, making the music rather disrupted.
- Melodies in Section B are considerably longer than Section A, rests occur after two lines of lyrics with a better flow than Section A.
- Section C is a heightened section, having a stark contrast with the disrupted Section A.
- The interlude melody is an improvisatory solo by guitar.

### Harmony

- The song is written in E♭ minor.
- The harmony is simple using mostly diatonic triads and no chromatic chords.

### Use of Instruments

- The song uses typical pop song band instruments like guitar, bass guitars and drumset,



also with a synthesizer.

- The song uses extensively electronic sound effects.

### Lyrics and Music

- There are four bars in each phrase, and each phrase contains one line of lyrics, every line of lyrics is four-bar long.
- The two lines of first phrase Section A are nine-word long, and the second phrase begins with a five-word line followed by a seven-word response line.
- Lyrics of Section B is five-, six - or seven-word in a line.
- Section C is having twelve word in a line, except for the last line which is one word less.
- The song is consistently syllabic with a upbeat rhythm to fit the theme.
- The song is mainly in literal Chinese, though there are occasional use of spoken Cantonese like "not accustomed to" (唔慣) and "use" (用嚟).
- Sometimes the lyrics show some fantasies like "I want to climb a volcano and cook an egg with a rock" (我想攀登火山，執塊石頭用嚟煎蛋) to match the playful theme of the song.
- The word (玩) is read as waan2, which is pronounced in a spoken context instead of a literary context (which is read as wun6).
- The song is rhyme in "aa" and ends with either "n" or "ng". Every line is in rhyme, and it is also in rhyme with the word "play" (玩) which makes the song title 最緊要好玩.

A1: 玩 (waan2), 顏 (ngaan4), 慣 (gwaan3), 彈 (daan6)

A2: 翻 (faan1), 欄 (laan4), 探 (taam3), 眨 (zaap3)

B1: 山 (saan1), 蛋 (daan6), 單 (daan1), 玩 (waan2)

C: 眼 (ngaan5), 漫 (maan6), 生 (sang1)

A3: 翻 (faan1), 欄 (laan4), 更 (gaang1)

B2: 飯 (faan6), 單 (daan1), 玩 (waan4)

A4: 玩 (waan4), 顏 (ngaan4), 讚 (zaan3), 玩 (waan2); 尾聲: 讚 (zaan3), 玩 (waan2)

### Song Characteristics

- Although there are many sections in this song, every section is slightly different with the other to make it constantly fresh.
- The climax is in Section C.
- In the second phrase of Section C the melody goes upward, and when it reaches "Mr. charisma" (魅力先生) the song reaches the highest note G♭ and ends the Section C instantly in a determined sense.
- The intensive use of quavers in Section C is also building up the climax with intensified rhythm.

# Song: 《世事如棋》

## Structure

- Introduction - A1 - A2 - B - A3 - Interlude - A2 - B - A3 - Coda
- A1, A2, A3 and B are made up of two phrases, each phrase is made up of four bars.

Introduction		Bars 1–5
Verse	A1	From (倉卒歲月) to (有喜亦有悲) (bars 6–13)
	A2	From(恩怨愛恨)to(似比幕前做戲) (bars 14–21)
Refrain	B	From (苦衷拋萬里) to (衝破內心藩籬) (bars 22–29)
Verse	A3	From (張眼遠望) to (瞭解做人道理) (bars 30–37)
Interlude		Bars 38–45
Verse	A2	From (恩怨愛恨) to (似比幕前做戲) (bars 46–53)
Refrain	B	From (苦衷拋萬里) to (衝破內心藩籬) (bars 54–61)
Verse	A3	From (張眼遠望) to (瞭解做人道理) (bars 62–69)
Coda		Bars 70–73

## Rhythm and Tempo

- Metre:  $\frac{4}{4}$
- The song has a consistent tempo.
- Melody in Section A has a simple rhythm, the first half of the first phrase repeats the rhythm twice, stating the song's subject.



- Subsequently Section A is varied with crotchets and quavers, until the appearance of dotted rhythm in bar 12.



- The refrain begins with dotted rhythm which is echoing with the dotted rhythm of bar 12.



- Rhythmic patterns used in this song tend to be simple.
- There is occasional use of dotted rhythm by resting the strong beat, providing suitable variety to the song.

### Melody

- Range: D $\flat$  - G $\flat$  (Perfect 11<sup>th</sup>)
- The introduction begins with a long trill followed by four bars quoting the last phrase of of Section B.
- The first phrase of verse is mainly downward moving, beginning in the highest note to the lowest.
- The refrain is also generally downward moving. The song reaches the highest note in the first phrase of refrain and gradually moving to the lowest note.
- While in performance the singer decorates the melody in the same way like *dizi* decorates the melody. This adds a folk flavor to the song.
- Original:



Decorated:



### Harmony

- The song is written in G $\flat$  major.
- The harmony is simple, using mainly diatonic triads. The only exception is the secondary dominant used in the end of refrain to link back to the verse.

### Use of Instruments

- The song uses a large number of Chinese instruments, including *dizi*, *erhu*, *guzheng* and replaces the drum set with wood blocks. Western instruments include strings, flute, guitar and bass guitar.
- The introduction is played mainly by *dizi*, *erhu* and *guzheng* play the accompaniment and defining the song with a certain Chinese style.
- The verse also uses Chinese instruments, while the accompaniment of refrain is dominated by strings instrument, so as to contrast with the verse. The strings, when reaching high pitches, also intensify the tension of refrain.

- The interlude is mainly played by strings instruments, which is substantially different with the introduction's Chinese style.

### Lyrics and Music

- There are four bars in each phrase, and each phrase contains two lines of lyrics, every line of lyrics is two-bar long.
- Section A begins with two short lines, and followed by lines in five- to seven-word.
- Section B lyrics are from five word to seven word long in one line.
- The song is mainly syllabic with occasional exception in verses.
- The song title "The world like a game of chess" is a frequently used idiom, meaning the world is as fresh and unpredictable as a game of chess. Therefore the lyrics are literal and elegant, like the use of 若顰若笑 (melancholy at one time, joyful another) and 藩籬 (barricade).
- Although the lyrics are elegant, it also has spoken sayings like "play a game of chess" (捉番盤棋).
- The song is in rhyme with one vowel (ei), with line 1, 2 and 4 in rhyme.

A1: 棋 (kei4), 離 (lei4), 悲 (bei1)

A2: 棋 (kei4), 奇 (kei4), 戲 (hei3)

B1: 里 (lei5), 己 (gei2), 離 (lei4)

A3: 棋 (kei4), 微 (mei4), 理 (lei5)

### Song Characteristics

- The climax is in the first phrase of refrain. When the phrase opens, it quickly reaches the highest note G $\flat$  with intensified strings accompanying. After that the melody gradually goes downward with a smooth transition to Section A3.

## Song: 《賣身契》

### Structure

- Introduction - A1-B1- C1- Interlude - A2- B2- C2- Interlude- A3- B3- C3- C4
- Section A is made up of two phrases, each phrase is made up of four bars. Sections B and C are made up of one phrase, with six bars in the phrase.

Introduction		Bars 1–4
Verse	A1	From (蘇蝦仔未出世) to (聽孤家講出一切) (Bars 4–12)
	B1	From (喂！我要你架勢) to (認真巴閉) (Bars 12–18)
Refrain	C1	From (簽番張賣身契) to (蘇蝦仔至准出世) (Bars 18–24)

Interlude		Bars 24–27
Verse	A2	From (蘇蝦仔大個咗啦喂) to (呢單認真襟計) (Bars 27–35)
	B2	From (喂！你咪當免費) to (仲要三牲酒禮) (Bars 35–41)
Refrain	C2	From (簽番張賣身契) to (蘇蝦仔至准出世) (Bars 41–47)
Interlude		Bars 47–59
Verse	A3	From (香港地為生計) to (頂心頂肺) (Bars 59–67)
	B3	From (喂！咪太過閉翳) to (交足書簿費) (Bars 67–73)
Refrain	C3	From (一張張賣身契) to (一句柯彌吉帝) (Bars 73–79)
	C4	From (一張張賣身契) to (一句柯彌吉帝，前世) (Bars 80–86)

### Rhythm and Tempo

- Metre:  $\frac{4}{4}$
- The song has a consistently quick tempo.
- There is frequent use of syncopation.

13

要你架勢，你梗一家富貴，我發起啲嚟，會將你墊屍底，

- Section B ends with four consecutive crotchets. This change of rhythm emphasizes the words to make it brighter and forceful.

### Melody

- Range: E♭ - G (Major 10<sup>th</sup>)
- Section B melody has added vocal accompaniment singing “wah” and “hee”, not only adding exclamations but also a more varied texture.
- Section C is a brief refrain with melodic materials taken from Section A. There is frequent use of call and response.

### Harmony

- The song is written in E♭ major
- The harmony is simple, using mainly diatonic triads. Secondary dominant is also used in Section B and C.

### Use of Instruments

- The song is accompanied by typical pop song band like guitar, bass guitar drum set and synthesizer. Also there is woodblock.

- The interlude is led by electric guitar.
- The woodblock plays a steady rhythm in highlighting the pulse of the song.

### Lyrics and Music

- A phrase in Section A is four-bar long with two lines of lyrics, every line of lyrics is two-bar long. A phrase in Sections B and C is six-bar long with three lines of lyrics, each line of lyrics is two-bar long.
- There is a consistent use of colloquial Cantonese, for example “baby” (蘇蝦仔), “pompous” (架勢), “digging out from beneath” (means spending the last savings, 挖倉底) and “secretly” (暗啞抵). Spoken Cantonese is also frequently used, including “番” and “啲”.
- Beside Sections C3 and C4 there is no repeat in lyrics, which is a rare case among pop songs.
- The song is about a predestined fate of a baby (Section A1 to C1), with him growing up dating and having a pre-marital baby (Section A2 to C2), ending with a clumsily married life (Section A3 to C3).
- The song is mostly syllabic, except occasionally with one word sharing across two notes, like “賣” in “賣身契”, “墊” in “賣身契” and “巴” in “認真巴閉”.
- Having a storyline, each line in this song is having a varied length.
- The entire song is in rhyme with vowel “ai”. Every line is in rhyme, and it in turns in rhyme with the song title’s “契”.

A1: 世 (sai3), 帝 (dai3), 例 (lai6), 髻 (gai3), 切 (cai3)

B1: 勢 (sai3), 貴 (gwai3), 嚟 (lai4), 底 (dai2), 閉 (bai3)

C1: 契 (kai3), 費 (fai3), 世 (sai3)

A2: 喂 (wai3), 曳 (jai6), 謂 (wai6), 禮 (lai5), 勢 (sai3), 計 (gai3)

B2: 費 (fai3), 制 (zai3), 駛 (sai2), 底 (dai2), 禮 (lai5)

C2: 契 (kai3), 費 (fai3), 世 (sai3)

A3: 計 (gai3), 制 (zai3), 例 (lai6), 費 (fai3), 貴 (gwai3), 肺 (fai3)

B3: 翳 (ai3), 貴 (gwai3), 仔 (zai2), 抵 (fai2), 費 (fai3)

C3, C4: 契 (kai3), 世 (sai3), 帝 (dai3), 世 (sai3)

### Song Characteristics

- The climax is situated in Section C, where the melody is mainly in high register. The melody reaches G, the highest note in the song, at the end of the section, giving the song a climatic conclusion.
- The treatment of climax in all variants of Section C are the same, therefore making them having equal tension.

# Song: 《日本娃娃》

## Structure

- Introduction- A1- A2- B1- Interlude - A3- B2- Interlude - A4- A5 - B3- B3- Coda
- All sections are made up of two phrases, each phrase is made up of four bars.

Introduction		Bars 1–8
Verse	A1	From (尋晚響東急碰正個日本娃娃) to (直頭日本化) (Bars 9–16)
	A2	From (求愛敢死隊我屬御三家) to (實行大轟炸) (Bars 17–24)
Refrain	B1	From (Hello こんにちは) to (實行用嚟文跟佢 Friend 吓)(Bars 24–32)
Interlude		Bars 32–35
Verse	A3	From (同佢去 happy 跳上架 Toyota) to (連隨幻想吓) (Bars 36–43)
Refrain	B2	From (娶咗娃娃即刻就變晒身價) to (實行住原宿開間 Sushi Bar) (Bars 44–51)
Interlude		Bars 52–59
Verse	A4	From (同佢去宵夜我叫 Tempura) to (佢笑住重話 ありがとうございますしました) (Bars 60–67)
	A5	From (陪佢番 lobby 企正個日本爸爸) to (佢劍道十段話同我練下) (Bars 68–75)
Refrain	B3	From (さよなら) to (呢次衰咗啦) (Bars 76–83)
	B3	From (さよなら )to (呢次衰咗啦) (Bars 84–91)
Coda		Bars 91–95

## Rhythm and Tempo

- Metre:  $\frac{4}{4}$
- The song has a consistently quick tempo.
- The song has a consistent use of syncopation.

### Section A1:

9  
尋晚響東急碰正個日本娃娃，對眼特別大 仲有尖尖嘅下巴，有啲似  
13  
中森明菜唔係講假，趣怪又特別 直頭日本化。

### Section B1:

24  
Hel-lo こんにちは 小姐你好嗎？ わたしは ホンコンのマッチです，

- All Sections A are based on the rhythm of Section A1, with slight modification of rhythm depending on the number of words used in the melody:

Section A1:



Section A2:



Section A3:



- Sections B2 and B3 has rhythm modified from Section B1 in the same way of Sections A.

### Melody

- Range: E $\flat$  - A $\flat$  (Perfect 11<sup>th</sup>)
- This song has quoted melodies from other pop songs, for example in Section B3 “Thanks, thanks, thanks, thanks, Monica” is borrowed from Japanese pop song *Monica* sung by Koji Kikkawa. This is later sung by Hong Kong singing Leslie Cheung which is the most familiar version to Hong Kong audience.
- In Section A2 the words “Careless Whispers” refer to *Careless Whisper*, a US pop song sung by George Michaels. The original melody is not quoted in this song however.

### Harmony

- The song is written in A $\flat$  major.
- The harmony is simple, using mainly diatonic triads.
- The Introduction has its melody doubled with parallel fourth to add Japanese folklore feelings.



### Use of Instruments

- The song is accompanied by typical pop song band like guitar, bass guitar drum set and



synthesizer.

- Although the Introduction and Interlude has Japanese folk flavours, there is no traditional Japanese traditional instrument used.

### Lyrics and Music

- There are four bars in each phrase, and each phrase contains two lines of lyrics, every line of lyrics is two-bar long.
- The words are mixed with Cantonese, English and Japanese; this reflects the interchanging use of Cantonese and English was getting more common and the influence of Japanese culture at the time of this song.
- The song has frequent uses of Japanese common phrase, including good evening (こんばんは), thank you (ありがとうございました) and what's that (何ですか).
- There is a line in Japanese reads “私は香港のマッチです”, which means “I am Matchy of Hong Kong.” “Matchy”, which means match, is a nickname of famous Japanese actor Masahiko Kondo. He had an affair with actress Akina Nakamori, whose name was also mentioned in Section A1.
- Beside using Japanese common phrases, there are also uses of Japanese traditional sayings like “御三家” (Gosanke), which refers to three largest Tokugawa-era clans. Now it is commonly understood as “the most famous trio.”
- There are frequent uses of spoken Cantonese, like “yesterday” (尋晚), “married” (娶咗). There are also colloquial Cantonese like “Japanese language” (架文) and “duel” (練吓).
- The song is written with a storyline. Except a repetition for Section B3, there is no repeat in words.
- There is a line of words being read out instead of sung.
- Some of the read phrases include “ありがとうございました” and “何ですか”.
- The song is in rhyme with one vowel (aa), with every line in rhyme. Every line is also in rhyme with the song title “娃”. Considering this song has mixed use of language, the rhyme is also applicable to vowels ending in Cantonese, English and Japanese.

A1: 娃, 巴 (paa4), 假, 化

A2: 家, 麻, 灑, 炸。

B1: 嗎, 吓。

A3: 吓 (Two lines ending with English are also in rhyme: Toyota, Casablanca)

A3: 價, 茶, 怕。(A line ending with English is also in rhyme: Bar)

B2: 華, 家。(A line ending with English is also in rhyme: Tempura)

A4: 爸, 吓。(A line ending with Japanese is also in rhyme: か)

B3: 啦, 咋。(A line ending with English is also in rhyme: Monica)

- The song is mostly syllabic, except these with one words sharing two notes:

A1: “森” in “有啲似中森明菜”

A4: “千” in “嗌找數三千零八成份身家”; and

A5: “年” in “呀女佢今年唔夠十六 and a half”

### Song Characteristics

- Although there are many sections in this song, every section is having slight difference with the previous, which makes this song varied and fresh.
- The climax is situated in the refrain.
- In bars 76–80 of refrain, the melody is pushing upward in “Thanks thanks thanks thanks Monica” until it reaches the highest note A, which builds the climax.



### Song: 《財神到》

#### Structure

- Introduction – B1 – A1 – A2 – B1 – B2 – A3 – B1 – B2 – Interlude – B1 – B1 – B2 – Coda
- All sections are made up of two phrases, each phrase is made up of four bars.

Introduction		Bars 1 – 2
Refrain	B1	From (財神到) to (你有前途) (Bars 2 – 10)
Verse	A1	From (闔府慶新歲) to (錦繡前程) (Bars 10 – 18)
	A2	From (願夫婦恩愛) to (歡暢揚眉) (Bars 18 – 26)
Refrain	B1	From (財神到) to (你有前途) (Bars 26 – 34)
	B2	From (啦啦啦) to (你有前途) (Bars 34 – 42)
Verse	A3	From (賀所有鴛侶) to (拋卻恨愁) (Bars 42 – 50)
Refrain	B1	From (財神到) to (你有前途) (Bars 50 – 58)
	B2	From (啦啦啦) to (你有前途) (Bars 58 – 66)
Interlude		Bars 66 – 74
Refrain	B1	From (財神到) to (你有前途) (Bars 74 – 82)
	B1	From (財神到) to (你有前途) (Bars 82 – 90)
	B2	From (啦啦啦) to (你有前途) (Bars 90 – 96)
Coda		(大眾慶新春, 望財神到) (Bars 96 – 102)

## Rhythm and Tempo

- Metre:  $\frac{4}{4}$
- The song has a consistently quick tempo.
- The song has a characteristic motif made up of three quavers. This motif recurs frequently in the refrain.

Section B1:

財神到, 財神到, 好心得好報,  
財神話, 財神話, 搵錢依正路,

- The backbeat of the entire song is accompanied by clapping to emphasise the second and fourth beat.

## Melody

- Range: E♭ - G# (Augmented 10<sup>th</sup>)
- The song is a typical example of “refrain first, verse follows” in Cantopop. The refrain is sung immediately after the introduction and is repeated many times (eight times in this example).
- The chorus melody is frequently made up of broken chords.

財神到, 財神到, 好心得好報,  
財神話, 財神話, 搵錢依正路,

- The end of each phrase of Section A3 is echoed with the last few notes of that phrase.

賀所有鴛侶花結並頭, 還望各位工友百業成  
就, 大家無爭鬥快樂無憂,  
有成就 樂無憂

## Harmony

- The song begins in E♭ major and modulated to E major in bar 82.
- The harmony is simple mainly I, IV and V (or V<sub>7</sub>).
- In Coda the melody is accompanied by human voices as harmony.

## Use of Instruments

- The song is accompanied by typical pop song band like guitar, bass guitar drum set and synthesizer. It also uses a piccolo.
- The piccolo is frequently engaging in question-and-answer with the main melody.

26

財神到, 財神到, 好心得好報, 財神話, 財神話, 搵錢依正路,

短笛

- The synthesizer plays the main melody in the interlude.
- Beside instruments, there are places with human voices as accompaniment, for example in Section B1 there is human voice accompaniment singing “ba-ba-ba.”

## Lyrics and Music

- There are four bars in each phrase, and each phrase contains two lines of lyrics, every line of lyrics is two-bar long.
- The words are mainly in written Cantonese, although spoken and colloquial Cantonese is also used (e.g. “frequently” (成日), “being recognized” (睇起你)).
- The phrases “have a bright future” (錦繡前程), “happy marriage” (花結並頭), “prosperity in all businesses” (百業成就) are all congratulatory phrases in four words.
- The words are frequently repeated, with Section B1 repeated five times, Section B2 a variant of B1 with the words being replaced by “la la la.” Section B1 and B2 combined repeats eight times.
- Section B1 and B2 is in rhyme with one vowel (ou) with every line in rhyme.  
報(bou3), 路(lou6), 步(bou6), 途(tou4)
- The rhyme scheme of verse is different in each section.  
Section A1 rhymes with “ing,” every line is in rhyme.  
盈(jing4), 勁(ging6), 升(sing1), 程(cing4)  
Section A2 rhymes with “ei,” every line is in rhyme.  
微(wei4), 忌(gei6), 機(gei1), 眉(wei4)  
Section A3 rhymes with “au,” every line is in rhyme.  
頭(tau4), 就(zau6), 憂(jau1), 愁(sau4)
- There is a loud shout of “The money god arrives” (財神到), which is a common tradition

of loud shout in Chinese communities during Chinese new year. Although this tradition is now weakened, there was a time when this tradition flourished especially in public housing estate.

### Song Characteristics

- Although there are numerous sections in this song, every section is differed with instrumentation to make it varied yet easy to remember.
- The climax situates in the place when the song is modulating from Eb major to E major in Section B1, with tension heightened by a raised semitone of melody.
- In Coda the melody is accompanied by human voices as harmony to enhance the cheerful atmosphere.

## Song: 《鐵塔凌雲》

### Structure

- Introduction - A - B - C - D - Interlude - C - D
- The song has irregular phrases with each phrase made up in four bars, six bars and seven bars.

Introduction		Bars 1–2
Verse	A	From (鐵塔凌雲) to (聽不見遊人歡笑) (Bars 3 – 10)
	B	From (自由神像) to (未入其懷抱) (Bars 10 – 16)
	C	From (檀島灘岸) to (豈能及漁燈在彼邦) (Bars 17 – 23)
Refrain	D	From (俯首低問) to (此時此處此模樣，此模樣) (Bars 24 – 37)
Interlude		Bars 38 – 52
Verse	C	From (檀島灘岸) to (豈能及漁燈在彼邦) (Bars 53 – 59)
Refrain	D	From (俯首低問) to (此時此處此模樣，此模樣) (Bars 60 – 73)

### Rhythm and Tempo

- Metre:  $\frac{4}{4}$ , with one bar in  $\frac{2}{4}$ .
- The song has a consistently slow tempo, with the ending getting gradually slower.
- Section A opens stately with four words “鐵塔凌雲” squarely in two beats in declaring the song’s title.



- It immediately follows with a melody mainly made up with quavers, characterised by the syncopation of a silent down beat.



- This syncopated rhythm will recur frequently.

Section B:



Section C:



Section D:



## Melody

- Range: B♭ - E♭ (Perfect 11<sup>th</sup>)
- This is a rare example of through-composed song in pop song, with four sections A, B, C and D having no repeat in melody.
- Section B and C have phrases made up in three bars, and Section D is made up of two-bar and three-bar phrases. This irregular phrasing is also very uncommon in pop song.

## Harmony

- The song opens in E♭ major, but Section C closes in C minor perfect cadence. It follows Section D, which opens in E♭ major and ends in C minor.
- The harmony is simple, using mainly diatonic triads.

## Use of Instruments

- The song is accompanied by typical pop song band like guitar, bass guitar drumset and synthesizer.
- The interlude features synthesizer and guitar solo.

## Lyrics and Music

- Each phrase is having irregular length, a phrase in Section C is seven-bar long, including a bar in  $\frac{2}{4}$ .

17

檀島灘岸，點點燐光，

20

豈能及漁燈在彼邦？

- Each phrase is made up of two to three lines of lyrics, and each line is made up of two to three bars. The third phrase of Section C is made up of four bars (including one bar in  $\frac{2}{4}$ )
- The words are elegantly set with written Chinese.
- There are frequent mentions of overseas places, including “tower” (鐵塔), referring to Paris’ Eiffel Tower; “Fuji” (富士), Japan’s Mount Fuji; “Liberty Statue” (自由神像) of New York and shores of Honolulu (“檀島灘岸”). Though these places are usually followed by a phrase of a rather depressing nature, like “happy faces nowhere to be seen” (望不見歡欣人面), “hear no tourists’ laughter” (聽不見遊人歡笑), “enshrouded in distant fog” (在遠方迷霧), hinting a depressing life of emigrants.
- Section A and B are regularly phrased with first line made up by four words and second by seven in Section A, first line made up by four words and second by five in Section B.
- Section C and D are irregularly phrased, which is uncommon in pop song.
- Melismatic setting of words is common, like “凌” in “鐵塔凌雲” and “復” in “何需多見復多求” is having one words crossing three notes. “歡” in “望不見歡欣人面” and “聽不見遊人歡笑”, “灘” and “點” in “檀島灘岸，點點燐光” is having one word sharing two notes.
- There is no consistent rhyme scheme in this song.  
Section A: vowel “i”: 面 (min6), 峙 (zi6), 笑 (siu3)  
Section B: vowel “ou”: 霧 (mou6), 抱 (bou6).  
Section C: vowel “o” which ends in either “n” or “ng”: 岸 (ngon6), 光 (gwong1), 邦 (bong1).  
Section D: rhymes with “樣”, with the second phrases rhymes only the end of line three.

## Song Characteristics

- The song has numerous sections with difference between sections to make it constantly refreshing.
- The climax is situated in Section C when the words say “unlike fishermen’s light in a foreign land,” which first hints the theme of having Hong Kong home.

## Song: 《難忘你》

### Structure

- Introduction - A1 - A2 - B - A1 - A2 - B - A3 - Coda
- Sections A1, A2, A3 and B are made up of two phrases, each phrase is made up of four bars.

Introduction		From (當天分手是我怪錯了您) to (無論我怎樣也難忘您) (Bars 1–7)
Verse	A1	From (難忘您的姿態動靜) to (和那離別匆匆的背影) (Bars 8–16)
	A2	From (每天把臂漫步) to (和您常伴我心曲細訴) (Bars 17–24)
Refrain	B	From (難忘您對我那種體貼入微) to (我悔恨把您欺) (Bars 24–32)
Verse	A1	Speech, from (難忘記你的淺笑) to (和那離別匆匆的背影) (Bars 33–40)
	A2	From (每天把臂漫步) to (和你常伴我心曲細訴) (Bars 41–48)
Refrain	B	From (難忘您對我那種體貼入微) to (我悔恨把您欺) (Bars 48–56)
Verse	A3	From (為何每天感到乏味) to (其實我還是深深愛著您) (Bars 56–64)
Coda		From (曾話過再也不想妳) to (其實我還是深深愛著您) (Bars 64–70)

### Rhythm and Tempo

- Metre:  $\frac{12}{8}$ . The introduction is sung in a slow *ad libitum*.
  - The song has a consistently quick tempo.
  - The song is written in compound time with frequent use of syncopation.
- Section A1 first phrase:

8  
難忘你的姿態動靜，略帶

11  
憂鬱的一雙眼睛，



Section A1 second phrase:



12  
難忘記你的淺笑，像春天像陽光照，和

### Melody

- The melody in Section A first phrase is written in sequence.
- The melody of Section B begins with a melodic leap of an octave and a sixth, the remaining melody is mainly progressing stepwise.
- Section A1 first phrase begins with a rapid upward motion, than a stepwise downward motion.



8 Leaps Step-wise  
難忘你的姿態動靜，

- Section A1 second phrase begins in a low register and progresses upward gradually to higher pitch.



12  
難忘記你的淺笑，像春天像陽光照，和  
15  
那離別匆匆的背影。 Ah\_\_\_\_\_

### Harmony

- The song begins in C major and modulates to D $\flat$  major in bar 33.
- There is a rich harmony with frequent use of borrowed triads (e.g. iv), secondary dominants and augmented triad.
- Borrowed triad (iv):



3  
一聲good-bye然後各也不理，

- Secondary dominant:



11  
一雙眼睛，難忘記

- From bar 29 onward, accompanying instruments repeat the quaver motive with added countermelody from vocal accompaniment. It makes a richer texture and higher drama.
- The Coda has also used vocal countermelody and borrowed triad.

### Use of Instruments

- The song is accompanied by typical pop song band like guitar, electric guitar, bass guitar drum set and synthesizer. Strings instruments are also used.
- Female vocal accompaniment is also used (bars 31–32) and the accompaniment sings “lu” as background (bars 33–36). In the end the vocals also sing part of the refrain (bars 41–44).

### Lyrics and Music

- There are four bars in each phrase, and each phrase contains two lines of lyrics, every line of lyrics is two-bar long.
- The words are mainly in written Chinese.
- Words in bars 33–36 are recited instead of sung, with the melody heard in the background played by instrument instead.
- There are frequent repeats of words like “forget” (忘, 忘記, 忘掉) and “unforgettable” (難忘, 忘不了) to illustrate the singer’s obsession to love.
- There is an irregular rhyme scheme. In Section A1 only the first phrase is in rhyme: “靜” (zing6) and “晴” (zing1). Section A2 rhymes with vowel “o”, while Section B and A3 each line ends with rhymes of vowel “ei”.

A2: 步 (bou6), 數 (sou2), 舞 (mou5), 訴(sou3)

B: 微 (mei4), 記 (kei3), 妳 (nei5), 欺 (hei1)

A3: 味 (mei6), 悲 (bei1), 妳 (nei5)

### Song Characteristics

- There is slight variation to each section, making the song uniform and fresh.
- The climax is situated in Section B second phrase “越想忘掉你越難忘掉你,我悔恨,我悔恨,我悔恨把你欺”.
- From bar 29 onward, accompanying instruments repeat the quaver motive with added countermelody from vocal accompaniment. It makes a richer texture and higher drama.
- Most of the words are reminiscing the old love by the singers, not until the line “I regret to have cheated you” (我悔恨把你欺) reveals that it is the singer who is the culprit. Here the singer repeats “regret” three times in a dense array of quavers:

30

The image shows a musical staff in 12/8 time, starting at bar 30. The melody consists of a series of eighth notes and a final quarter note. The lyrics are written below the staff: 我 悔 恨 我 悔 恨 我 悔 恨 把 你 欺。

- The word “anguish” (恨) is placed in down beat, which echoes with another frequent word “forget” (忘) also often found in downbeat, making the words very affective.

## Song: 《紙船》

### Structure

- Introduction - A1 - Interlude - A2 - B - A3 - Interlude - A2 - B - A3 - Interlude - A4
- A1, A2, A3 and B are formed by two phrases, each phrase has 4 bars.

Introduction		Bars 1–16
Verse	A1	From (路經海邊見隻小船) to (如何把相思串) (Bars 17–32)
Interlude		Bars 33–40
Verse	A2	From (拾起張紙摺隻小船) to (船兒匆匆飄遠) (Bars 41–56)
Refrain	B	From (望船實踐我這個願) to (只求跟她一見) (Bars 57–74)
Verse	A3	From (若她終於見隻紙船) to (齊齊把相思串) (Bars 75–90)
Interlude		Bars 91–106
Verse	A2	From (拾起張紙摺隻小船) to (船兒匆匆飄遠) (Bars 107–122)
Refrain	B	From (望船實踐我這個願) to (只求跟她一見) (Bars 123–140)
Verse	A3	From (若她終於見隻紙船) to (齊齊把相思串) (Bars 141–156)
Interlude		Bars 157–164
Verse	A4	From (若她一天見隻紙船) to (齊齊把相思串) (Bars 165–181)

### Rhythm and Tempo

- Metre:  $\frac{2}{4}$
- The song has a flowing and consistent tempo, only in Section A4 the song suddenly takes a very slow tempo.
- Simple rhythmic structure with dotted rhythm.  
Section A :



## Section B:

57

64

直 去 到 她 身 邊，

- The end of Section A has syncopations:

29

如 何 把 相 思 串。

53

船 兒 匆 匆 飄 遠。

## Melody

- The melody is pentatonic.

- Although the introduction does not quote melody from verse and refrain, it has a similar rhythm with the verse and therefore strongly hints a relation between them.

## Harmony

- The song is written in F major.
- The harmony is simple, using mainly diatonic triads, except one occasion of secondary dominant at the end of refrain, linking both the refrain and the verse.

## Use of Instruments

- The song is accompanied by Chinese instruments like *dizi*, *pipa* and *guzheng*. Some Western instruments are used as well, including strings, bass guitar, piano and drumset. Strings are not only bowed but sometimes with strings plucked (*pizzicato*).
- The Chinese and Western instruments share equal role in this song.
- The main melody of introduction and interlude is mainly by *dizi*.

Introduction:



Interlude:



### Lyrics and Music

- There are eight bars in each phrase, and each phrase contains two lines of lyrics, every line of lyrics is four-bar long.
- The words are elegantly set in written Chinese.
- Although by “paper boat” we easily relate to the poem 《紙船：寄母親》 written in 1923 by *Bing Xin*. Although both this song and *Bing Xin*’s poem are on the theme of longing, this song is evidently about longing a lover but not mother as in *Bing Xin*’s poem.
- Section A first phrase is made up of seven to eight words, with the first line shorter than the second line, made up of six to seven words.
- Section B follows the structure of Section A, with the second line made up of six words.
- There are frequent use of one word sharing across two notes:



- The song is in rhyme with “yun”, although not every line is in rhyme.

A1: 船 (syun4), 酸 (syun1), 串 (cyun3)

A2: 船 (syun4), 願 (jyun6), 遠 (jyun6)

B: 願 (jyun6), 倦 (gyun6)

A3: 船 (syun4), 轉 (zyun2), 串 (cyun3)

### Song Characteristics

- Section A4 is drastically slower and having a dreamy effect by using heavy reverberation.
- The climax is situated in Section B with the line “直去到她身邊,只求跟她一見”.
- It is mainly written in dotted rhythm and gradually pushing melody up to F, the highest note of the song.

- While singing “directly to her side” (直去到她身邊), instrument accompaniment is abruptly getting sparse, with a thin texture made up of plucked strings. The use of chromatic chord also adds colour here.
- The line “begging only to see her once” (只求跟她一見) expresses a sincere yearning with the highest pitch of the song used. Instruments are in *tutti* to heighten the atmosphere.